

NASHER

MUSEUM OF ART AT DUKE UNIVERSITY



2010 Annual Report



TOP LEFT AND BOTTOM: Nasher Museum Director Kimerly Rorschach greets visitors during the Director's Preview event for *Picasso and the Allure of Language*. Photos by Duke University Photography.

TOP RIGHT: Nasher Museum Director Kimerly Rorschach poses with Laurie Arthur, T'79, and Thomas Stroud at the gala. Photo by Dr. J Caldwell.

FROM THE DIRECTOR

The year 2010 was exciting in so many ways, with ambitious exhibitions, educational programs and events that drew nearly 115,000 visitors. We presented two of the world's best known artists, Picasso and Warhol, in elegant exhibitions that revealed little-understood aspects of their artistic practices.

The year also brought an exciting new trend at the Nasher Museum: inviting visitors to find new meanings in art through interactive gallery activities and the internet. These participatory activities helped to make the Nasher Museum's story richer, eroding barriers between the visitor and the authoritative voice of the institution.

At the opening party for *Big Shots: Andy Warhol Polaroids*, for example, museum staff distributed brightly colored Warhol T-shirts to about 300 visitors, who put them on and struck Warhol-esque poses for a photographer, whose images were later uploaded to the web.

The exhibition *Lines of Attack: Conflicts in Caricature*, featured a kiosk called the Free Speech Booth, where visitors could record videos of themselves commenting on the exhibition. We published the videos on YouTube, drawing nearly 19,000 online visitors.

For the exhibition *Color Balance: Paintings of Felrath Hines and Alma Thomas*, the museum's education department invited visitors to draw on blank postcards that were later mailed on their behalf to spread word about the exhibition.

Another new development this year involved collaborations with regional institutions and Duke departments, presenting groundbreaking new exhibitions that delighted visitors and fulfilled our educational mission. Our summer exhibition *Beyond Beauty: Photographs from the Duke University Special Collections Library* unearthed a trove of rarely seen photographs and film. We co-organized *Big Shots: Andy Warhol Polaroids* with the Ackland Art Museum, University of North Carolina at Chapel Hill, and the Weatherspoon Art Museum, University of North Carolina at Greensboro. The collaboration brought out the best of each institution's gift of photographs from the Andy Warhol Foundation for the Visual Arts.

The museum continued to collaborate with national and international institutions this year. *Picasso and the Allure of Language*, co-organized with the Yale University Art Gallery and drawing on their rich collections, was our chance to present the art world giant in a surprising new light.

Two spring exhibitions focused on political issues.

Displacement: The Three Gorges Dam and Contemporary Chinese Art presented the work of four leading contemporary Chinese artists—Chen Qiulin, Yun-Fei Ji, Liu Xiaodong and Zhuang Hui—who responded to the largest dam in history.

Lines of Attack juxtaposed political cartoons from the past, such as works featuring French King Louis-Philippe (1830-1848) by Honoré Daumier and his contemporaries, with work produced more recently during the tenures of U.S. Presidents Bill Clinton and George W. Bush (1993-2009).

As we looked ahead to our fifth year, we were thrilled to receive a bequest of 20th-century art from Louise and Alvin J. Myerberg, T '47, which includes 15 works by major artists, including Charles Burchfield, Anthony Caro, Thomas Hart Benton, Fernand Léger, Roy Lichtenstein, Jacques Lipchitz and Andrew Wyeth. These and many other generous gifts to the collection are documented in the acquisitions section of this annual report.

As always, I am grateful to the museum's Board of Advisors and our chairman Blake Byrne, who encourage us to reach ever higher. I am thankful to our Friends Board, and chair Angela O. Terry, whose enthusiasm is irresistible to our members and visitors, and the Nasher Student Advisory Board, which brings students here in droves. The Mary Duke Biddle Foundation sustains all our programs with generous support and a deep appreciation of what the museum tries to accomplish. Much credit for our success belongs to Duke University and the gifted faculty who help organize and teach classes around exhibitions, and especially President Richard H. Brodhead and Provost Peter Lange. I want to thank the Nasher Museum staff—especially Lt. Martha C. Baker, manager of protection services, office manager Rita Barden, exhibition specialist Harvey Craig and Sgt. William Gray, assistant security coordinator, who have retired after long and honorable careers at Duke. I am also thankful for our ever-growing membership and loyal visitors from around the Triangle and beyond who encourage us to keep up this exhilarating pace.

Kimerly Rorschach

Mary D.B.T. and James H. Semans Director

FROM THE BOARD OF ADVISORS

It is amazing to think the Nasher Museum of Art at Duke University is celebrating its fifth birthday! I know the entire Board of Advisors is proud to have helped establish a leading university art museum and a beacon for the arts at Duke and beyond. Our groundbreaking exhibitions, always thoughtful and unexpected, would hold their own in New York, Los Angeles and Paris.

Indeed, we continue to collaborate with art museums around the world. Our renowned solo exhibition *Barkley L. Hendricks: Birth of the Cool* wrapped up a very successful two-year tour around the country at the Contemporary Arts Museum, Houston. Our 2010 exhibition, *The Record: Contemporary Art and Vinyl*, will travel to Boston, Miami and Seattle, while we are co-organizing *The Vorticists: Rebel Artists in London and New York, 1914-1918* with the Peggy Guggenheim Collection, Venice, and Tate Britain.

This past year, the Nasher Museum hosted five artists and art world luminaries who gave public talks, met with Duke and K-12 students and further established the museum's reputation as an exciting venue for new art and new thinking. Art critic and culture writer Dave Hickey delivered the Barbra and Andrew Rothschild Lecture, giving us frank and funny insights into Andy Warhol's life and work. Berlin-based artist Satch Hoyt came for a weeklong residency to build, from scratch, his *Celestial Vessel*, a 16-foot canoe made of red RCA Victor 45-rpm records, commissioned for the exhibition *The Record*. New York-based artist Fred Wilson, in giving the Semans Lecture, shared his most recent work and

reminded us to notice and appreciate our gallery guards. Artist Chen Quilin came from Chengdu, China, to give a talk about her feelings around the destruction of her home village, which inspired her work in *Displacement: The Three Gorges Dam and Contemporary Chinese Art*. Burk Uzzle, once the youngest photographer for Life magazine, who now lives and works in Wilson, N.C., gave a gallery talk about how he researches and captures his monumental photographs.

Our contemporary collection continued to grow, as we added significant works by William Cordova, Christian Marclay, Xaviera Simmons and Alice Wagner, among others, many in association with *The Record*.

As we look forward to our next five years, I want to congratulate Kim Rorschach for her vision and leadership. Her small staff continues to amaze us with their resourcefulness: audio guides produced in house, a lively museum blog, clever installation solutions in the galleries, the discovery of exciting young artists.

I am always grateful to work with my fellow art aficionados on the Board of Advisors, all of whom are quick and generous with their time, advice and resources. We all enjoy helping the Nasher Museum to grow and achieve ever increasing levels of success.

E. Blake Byrne, Chairman

BOARD OF ADVISORS

E. Blake Byrne, T'57, *Chair*

Norman Braman, GP '10

Irma Braman, GP'10

Cynthia Brodhead

Trent A. Carmichael, T'88

Paula Cooper

Paula Hannaway Crown, T'80

James Cuno

David Haemisegger

J. Tomilson Hill III, P'04

Janine Hill, P'04

Brenda La Grange Johnson, WC'61

David Lamond, T'97, L'06

Gerrit Livingston Lansing, Jr. T'95

Michael J. Levine, T'84

Michael Marsicano, T'78, G'82

Nancy A. Nasher, L'79

Jack H. Neely, T'80

Jock Reynolds

Andrew C. Rothschild

Jason Lewis Rubell, T'91

Monica Segal, P'04, P'06, P'09

Richard Segal, P'04, P'06, P'09

Mary Duke Biddle Trent Semans,

WC'39, P'62, P'63, P'64, P'85, P'06,

Hon'83, GP'86, GP'88, GP'90, GP'91,

GP'94, GP'95, GP'02

William L. True, T'77

Derek M. Wilson, T'86, B'90

Ex officio members include Duke administrators Peter Lange, Provost; Scott Lindroth, Vice Provost for the Arts; Richard Riddell, Special Assistant to the President; Kimerly Rorschach, Mary D.B.T. and James H. Semans Director Nasher Museum; Hans Van Miegroet, Professor and Chair, Department of Art, Art History & Visual Studies; and Angela O. Terry, President, Nasher Museum Friends Board.



TOP LEFT: Blake Byrne, chair of the Nasher Museum's Board of Advisors, poses with his promised gift to the museum, Kehinde Wiley's 2006 painting, *St. John the Baptist II*. Photo by Ed Carreón Photography.

TOP RIGHT: Artist Burk Uzzle gives a gallery talk. Photo by Dr. J Caldwell.

BOTTOM: Artist Satch Hoyt works on his sculpture, *Celestial Vessel*. Photo by Dr. J Caldwell.

FROM THE FRIENDS BOARD

This past year, the Nasher Museum continued in its unflappable stride toward distinction with top-notch and groundbreaking exhibitions, plus an extensive and exciting calendar of events and educational programs for members.

Throughout the year I have enjoyed quoting an article in *The (Durham) Herald-Sun*, one of the year's many print news accolades for the museum: "Opened in 2005, Duke's Nasher Museum of Art continues to astonish us with the rich variety and quality of exhibitions it brings to Durham."

Those 24 words capture the essence of the 2009-2010 academic year!

We have worked hard to make membership at the Nasher Museum a very special experience. Friends of the Nasher Museum at the Brummer Society level were thrilled to begin the season with the Director's Preview party to celebrate *Picasso and the Allure of Language*, the crown jewel of this year's exhibitions.

Members received free audio guides for the first time, as well as free admission to the museum and 10-percent discounts in the Nasher Museum Store and Nasher Museum Café. Other inspired membership programs this year included a Pop Art'ini event á la Andy Warhol, a tour with visiting Chinese artist Chen Quilin and a holiday party that kicked off a weeklong celebration of our members.

No recap of the year would be complete without reference to the extraordinary success of the benefit gala honoring Mary D.B.T. Semans. With more than 660 in attendance, our November 14, 2009, event netted more than \$120,000 to help support the museum's

commitment to serve the Triangle region, particularly the museum's free K-12 educational programming.

At the annual meeting of the Friends of the Nasher Museum, we elected nine new members to serve three-year terms on the board, beginning July 1, 2010: Marilyn A. Arthur WC'56, Anne Micheaux Akwari L'95, H'79, Tucker Bartlett, Lenore Behar WC'59, Santiago Estrada T'88, Stefanie Kahn P'13, Jeanetta Sherrod Nelms, Henry Sappenfield and John A. Schwarz III T'56, P'82, P'83, P'87, P'96. We also elected Ann Craver as vice president. I am grateful to outgoing members of the board for their ideas, enthusiasm and ongoing support: Larry Young Hines, Anita Schwarz, John C. Marlowe III, Courtney Shives and Ann D. Whitehurst. I want to thank many members of the Friends Board for their generous contributions above and beyond their annual membership, with gifts made in support of specific exhibitions, education programs, lectureships and more.

In closing, I would like to emphasize the importance of continued support of the museum. Specifically, though the museum is an entity of the university and is funded as such, memberships, especially at the Supporting Level and above, provide the additional funds that help the museum offer leading-edge exhibitions and stellar educational programs. Moreover, support strengthens a great university's ability to attract important and uplifting collections—"The dividends are priceless and the rewards immeasurable!"

Angela O. Terry
President

FRIENDS BOARD

Angela O. Terry, *President*

Larry Young Hines, G'96, P'96, P'99,
Vice President

Anita Eerdmans Schwarz, P'82, P'83,
P'87, P'96, *Secretary*

Anne M. Akwari, MD L'95, H'79

Andrea Bazán

Brad W. Brinegar

Ann Craver

Diane Evia-Lanevi

Paula Flood

Laura Ladd

John C. Marlowe III

June W. Michaux

Carol O'Brien

Francine Myers Pilloff

Arthur Henry Rogers III

A. Courtney Shives, Jr., T'66

Bill Shore

Olympia Stone

Carl Webb

Ann D. Whitehurst, P'97,

Ex Officio

Peg Palmer, *Immediate Past President*



TOP LEFT: Marilyn A. Arthur (left) visits with Trevor Schoonmaker (center) and Anita Schwarz. Photo by Dr. J Caldwell.

TOP RIGHT: Friends Board President Angela O. Terry (left) socializes with her daughter, Daphne Terry, and another guest at the gala. Photo by Dr. J Caldwell.

BOTTOM: Senior Curator Sarah Schroth leads Supporting Members on an exclusive tour of the *Color Balance* exhibition. Photo by Dr. J Caldwell.



TOP LEFT: Duke students take in the Picasso exhibition.
Photo by Duke University Photography.

TOP RIGHT: A Duke student makes a video of herself at the Free Speech Booth in response to the exhibition *Lines of Attack*.
Photo by Dr. J Caldwell.

BOTTOM: More than 1,500 first-year Duke students gather for a party at the start of the fall semester. Photo by Duke University Photography.

FROM THE STUDENT ADVISORY BOARD

The Nasher Student Advisory Board (NSAB) planned a diverse series of events throughout 2010, offering programs that ranged from suavely sophisticated to kitschy cool to intensely intellectual.

Our fall efforts focused on planning an event based on the exhibition *Picasso and the Allure of Language*. We adopted the theme "Paris-Soir" from a featured work and let the idea of Picasso's Paris at night guide our vision for the party. On the evening of the event, about 500 students from across the university enjoyed classical guitar in an elegant atmosphere, and guests were encouraged to peruse and discuss the art.

In February 2010, we hosted *The Factory*, a party inspired by *Big Shots: Andy Warhol Polaroids*. We hired a caricaturist to draw students' portraits, tying in *Lines of Attack: Conflicts in Caricature*. Students lined up for photos at a photo booth, donning costume glasses, bright feather boas and extravagant hats to enhance their portraits. A Polaroid photographer wandered the crowd snapping Warholesque pictures of guests, and button-making was offered for those who felt creative. The Mary D.B.T. Semans Great Hall was transformed into an interactive space for students and community members alike. *The Factory* drew a crowd of more than 300 people, who appreciated its laid-back feel and gesture toward Warholian camp and the 1980s.

Our final event of the year, held in April, was a gallery talk on themes present in the exhibition *Displacement: The Three Gorges Dam and Contemporary Chinese Art*. Drawing on the variety of backgrounds and interests of students at Duke, we assembled a panel of graduate students to discuss the environmental, social, political and ethical issues surrounding the Three Gorges Dam. Panelists included a member from the Nicholas School of the Environment, who had conducted water research in China, and the president of Duke's Chinese Student and Scholar Association, a native of China and graduate student in physics. The intimate, 90-minute talk contextualized a variety of perspectives on complex issues. The event was enhanced with Chinese-fusion fare and capped off by a performance from Duke Chinese Dance.

All of the events hinged on the generous support by Juline Chevalier, curator of education, and Kathy Wright, special events coordinator, to whom the NSAB is extremely grateful.

Sophia Davis, Wei Gan, Andrew Hibbard,
Co-chairs

STUDENT ADVISORY BOARD

Sophia Davis, *Co-Chair*, T'10

Wei Gan, *Co-Chair*, T'11

Andrew Hibbard, *Co-Chair*, T'11

Caroline Beaudrais, Law'11

Jenn Burka, T'11

Sarah Goetz, T'11

Lauren Kahn, T'11

Morgan Kirkland, T'11

Christina Martin, T'11

Brenna McNiff, T'11

Cameron Williams, Med'12

Juline Chevalier, *Curator of Education,*
Staff Liaison



BEYOND BEAUTY: *Photographs from the Duke University Special Collections Library*

July 2 - October 18, 2009 | *Nicholas Benjamin Duke Biddle Pavilion*

Beyond Beauty: Photographs from the Duke University Special Collections Library featured more than 80 original photographs, films, personal artifacts and rare published portfolios, many of them on public view for the first time. The exhibition included photographic material from the 1860s to the present, selected from Duke's Rare Book, Manuscript and Special Collections Library.

Through the work of significant and well-known 19th century photographers as well as the work of contemporary documentary photographers, *Beyond Beauty* traced the history of the photographic print from albumen, platinum, gelatin silver, photogravure and color photographs to the most recent "born digital" examples. The famous Civil War photographer Mathew Brady was represented by his *General Grant on Lookout Mountain* of 1863. Seven original albumen prints by Timothy O'Sullivan, made in 1871 and 1873 on his expeditions to the American West, were on view, as well as other iconic examples of stunning natural beauty by William Bell, John Hillers and William Henry

Jackson. French photographer Félix Bonfils, who introduced European audiences to the Middle East, was represented by a work from his 1881 *Palestine Album*. The exhibition also included photographs by Eugène Atget, Julia Margaret Cameron, Peter Henry Emerson, Alfred Stieglitz, F. Holland Day, Edward Steichen, Alvin Langdon Coburn, Lewis Hine, Doris Ulmann, Aaron Siskind, Gertrude Blom, Minor White and Sally Mann. The exhibition provided Duke faculty, students and visitors a context for dialogue and study across many disciplines.

The exhibition was organized by the curatorial team of Sarah Schroth, Nancy Hanks Senior Curator at the Nasher Museum; Margaret Sartor, instructor at the Center for Documentary Studies; Karen Glynn, Visual Materials Archivist at the Rare Book, Manuscript, and Special Collections Library; Patricia Leighton, professor of Art, Art History & Visual Studies; and Margaret Morrison, a Duke student intern at the Nasher Museum.

RELATED PROGRAMMING

Gallery talk with Ann Stewart, a private art consultant in Chapel Hill, for Brummer members.

First Thursday gallery talk with Sarah Schroth, Nancy Hanks Senior Curator.

Free Family Day event with live entertainment, hands-on projects and gallery hunts.

Symposium, "Beyond Beauty: Conversations About Photography," featuring three conversations with photographers, dealers, curators and writers exploring the relationship between photography and beauty, followed by special guest speaker Paul Hendrickson, Lehman Brady Visiting Joint Chair Professor in Documentary Studies and American Studies at Duke University and the University of North Carolina at Chapel Hill.

TOP LEFT and BOTTOM: Installation photos by Peter Paul Geoffrion.

TOP RIGHT: William Gedney, *Willie Cornett on hood of car passing a cigarette*, 1972. Kentucky. Gelatin silver print, 8.5 x 11 inches. The Duke University Special Collections Library.



AFRICA AND PICASSO

August 20, 2009 - January 10, 2010

The Nasher Museum presented *Africa and Picasso* to complement the concurrent exhibition *Picasso and the Allure of Language*, which included five drawings and paintings from Picasso's "African period" (1907-1909) and demonstrated his life-long fascination with the power of African art, particularly the transformative nature of masks.

Picasso began collecting African objects in 1907, and by the time of his death owned more than 100 African figures, masks and musical instruments. Our knowledge of his collection is based on a photograph his son Claude made of a storeroom full of African works in Picasso's residence in Cannes, the Villa la Californie. Taken in 1974, one year after Picasso died,

the photograph documents Picasso's collection before it was dispersed to family members, donated to the Musée Picasso or sold on the art market. *Africa and Picasso* used African objects from the Nasher Museum's holdings of similar type and origin as those recorded in the photograph to examine Picasso's practice in collecting African art from multiple viewpoints—artistic, social and political. The exhibition was organized by Sarah Schroth, Nancy Hanks Senior Curator at the Nasher Museum.

At the Nasher Museum, the exhibition was supported by the Department of African & African American Studies at Duke University.

RELATED PROGRAMMING

First Thursday gallery talk with Sarah Schroth, Nancy Hanks Senior Curator, and Carolina S. Cordova, coordinator of exhibitions and publications.

PICASSO AND THE ALLURE OF LANGUAGE

August 20, 2009 - January 3, 2010 | *Brenda La Grange Johnson and Heather Johnson Sargent Pavilion*

The Nasher Museum presented a groundbreaking exhibition examining Pablo Picasso's lifelong relationship with writers and the many ways in which language affected his work. *Picasso and the Allure of Language* comprised some 60 works in all media by Picasso, as well as select examples by fellow artist Georges Braque, and photographs, letters, manuscripts and book projects by a diverse group of artists and writers. Together, these works illuminated Picasso's deep and multidimensional interest in writing and language, which gave new meaning to highlights of his lifetime of work.

The ticketed exhibition was drawn primarily from the Yale University Art Gallery and the renowned Raymond and Patsy Nasher Collection, in Dallas, Texas. The works spanned the years from 1900, when Picasso was 19 years old, to 1969, just four years before his death at the age of 91.

The exhibition marked the first time that works by Picasso, originally owned by Gertrude and Leo Stein and now in the Yale University Art Gallery's collection, were reunited with materials from the Yale University Beinecke Library's Gertrude Stein and Alice B. Toklas Papers. Among the objects drawn from this archive were an intimate 1914 collage made by Picasso from

Stein and Toklas' calling card, as well as letters and postcards written from Picasso to the Steins, who together assembled an astounding private art collection that included works by Picasso, Paul Cézanne, Henri Matisse, Pierre-Auguste Renoir and others.

The exhibition was organized by the Yale University Art Gallery with the support of the Nasher Museum of Art at Duke University. The exhibition was made possible by an endowment created with a challenge grant from the National Endowment for the Arts, with additional endowment support provided by the Horace W. Goldsmith Foundation; Ketcham Family Memorial Fund; George and Schatzie Lee Fund; Carol and Sol LeWitt Fund; Leah G. and Allan C. Rabinowitz, Yale College Class of 1954, Fund; and Edward Byron Smith, Jr., Family Fund.

At the Nasher Museum, major support for the exhibition was provided by Marilyn M. Arthur, the E. T. Rollins Jr. & Frances P. Rollins Foundation, David A. Lamond, Mary Duke Biddle Foundation, Duke University Medical Center, Duke University's Graduate Liberal Studies Program, Drs. Victor S. and Lenore B. Behar, Jaclyn, Nelson and Kelly Braddy T'99, Tom and Larry Hines and Isobel Craven Drill, Stefanie and Douglas Kahn, Dr. Lee Albert and Ann D. Whitehurst, and the Washington Duke Inn & Golf Club. Additional support was provided by Drs. Anne Micheaux and Onye Akwari, Carolina Meadows, Laura S. Ladd, Diane Evia-Lanevi and Ingemar Lanevi, Herman and Eunice Grossman, A. Courtney Shives, Jr., Olympia Stone and R. J. Sims Preston, Ruth Glesby Wagner, and Nancy Palmer Wardropper.

Official Hispanic Media Sponsor: Univision 40

RELATED PROGRAMMING

Exclusive Brummer Society Director's Preview.

Opening event and curators conversation with Susan Greenberg Fisher, the Horace W. Goldsmith Associate Curator of Modern and Contemporary Art, Yale University Art Gallery, and Patricia Leighton, professor of Art, Art History & Visual Studies at Duke University, who contributed several essays to the catalogue accompanying the exhibition.

Free workshop for K-12 teachers.

"Art with the Experts" discussion with Sarah Schroth, Nancy Hanks Senior Curator, and Juline Chevalier, curator of education, at Durham County Library.

Picasso Poetry Evening featuring readings by poet, editor and translator Jerome Rothenberg and Jed Rasula, the Helen S. Lanier Distinguished Professor at the University of Georgia, Athens.

Picasso Film Series, co-sponsored by Duke's Program in the Arts of the Moving Image and Duke University Libraries.

Free Family Day event with live entertainment, hands-on projects and gallery hunts, and two free Community Day events.

"Gertrude Stein and the Visual Arts," a talk by Priscilla Wald, professor in Duke's English Department.

"Picasso," a new ballet presented by Carolina Ballet with choreography by founding artistic director Robert Weiss.

"Picasso's Closet," a staged reading of the new play by Ariel Dorfman, Walter Hines Page Research Professor of Literature at Duke, by Jay O'Berski, artistic director, Little Green Pig Theatrical Concern.

Lecture, "Picasso's Experimentalism," by Patricia Leighton, professor in Duke's Department of Art, Art History & Visual Studies.

Supporting Member private gallery tour with Sarah Schroth.



TOP LEFT: Visitors take in the exhibition.
Photo by Duke University Photography.

TOP RIGHT: Duke students throng the gallery during
a first-year student party. Photo by Duke University Photography.

BOTTOM: Gallery photo by Peter Paul Geoffrion.



BIG SHOTS: *Andy Warhol Polaroids*

November 12, 2009 - February 21, 2010 | *Nicholas Benjamin Duke Biddle Pavilion*

Big Shots: Andy Warhol Polaroids provided insight into the artist who sought to capture the world with his camera. The exhibition included about 250 Polaroids and 70 silver gelatin black-and-white prints taken by Warhol from 1970 to 1987, many of them on public view for the first time.

Big Shots revealed an important dimension of Warhol's process in creating his famous large-scale portraits. Although his Polaroids served as aids for painting portraits, in and of themselves they are significant works and represent a relatively unknown body of Warhol's work. At the Nasher Museum, the exhibition included his portraits of Patsy, Andrea, Joan and Nancy Nasher, accompanied by the original Polaroid studies. A selection of Warhol films from the 1960s was also part

of the exhibition, to help provide greater context for the photographic work.

The exhibition was organized by the Nasher Museum of Art at Duke University; the Ackland Art Museum, University of North Carolina at Chapel Hill; and the Weatherspoon Art Museum, University of North Carolina at Greensboro. All three institutions received gifts of about 100 original Polaroid photographs and 50 gelatin silver black-and-white prints in 2008 from the Andy Warhol Foundation for the Visual Arts in celebration of the foundation's 20th anniversary. Trevor Schoonmaker, curator of contemporary art, co-organized the exhibition, which opened at the Nasher Museum and travelled to the Ackland and the Weatherspoon.

At the Nasher Museum, the exhibition was supported by McKinney.

RELATED PROGRAMMING

Opening event with T-shirt giveaway and Warhol-inspired photo portraits of visitors.

Supporting Member Private Gallery Tour with Kimerly Rorschach, Mary D.B.T. and James H. Semans Director of the Nasher Museum.

Art for All event presented by the Nasher Student Advisory Board.

First Thursday talk by Kristine Stiles, professor in Duke's Department of Art, Art History & Visual Studies, on "Ever so Far at Close Shooting Range: Warhol's Polaroid Photographs."

Barbra and Andrew Rothschild Lecture by art and culture critic Dave Hickey.

Musical performance, "13 Most Beautiful Songs for Andy Warhol's Screen Tests" with Live Soundtrack by Dean & Britta at Duke's Reynolds Theater, co-sponsored by Duke Performances. Dean Wareham (formerly of Galaxy 500 and Luna) was commissioned by the Andy Warhol Museum in Pittsburgh to compose music to accompany some of Warhol's rarely seen silent-film portraits called Screen Tests.

Warhol Film Series, including *Andy Warhol: A Documentary Film* by Ric Burns and *Downtown 81*, co-sponsored by Duke's Program in the Arts of the Moving Image.

TOP LEFT AND BOTTOM: Gallery photos by Peter Paul Geoffrion.

TOP RIGHT: Nancy A. Nasher (left) with Mary D.B.T. Semans and Trevor Schoonmaker, curator of contemporary art. Photo by Dr. J Caldwell.



LINES OF ATTACK: *Conflicts in Caricature*

February 4 - May 16, 2010 | *Brenda La Grange Johnson and Heather Johnson*
Sargent Pavilion

Lines of Attack: Conflicts in Caricature juxtaposed political cartoons from the past, such as works featuring French King Louis-Philippe (1830-1848) by Honoré Daumier and his contemporaries, with work produced more recently during the tenures of U.S. Presidents Bill Clinton and George W. Bush (1993-2009). Artists in the show included Garry Trudeau of the syndicated cartoon *Doonesbury*, Steve Bell of *The Guardian*, Duane Powell of *The (Raleigh) News and Observer*, Gerald Scarfe of London's *Sunday Times* and such seasoned political cartoonists as Steve Brodner, Jeff Danziger and Pat Oliphant. The exhibition highlighted the development of graphic satire as a significant journalistic medium and explored its strengths and limitations as a catalyst for political debate. It also investigated caricature's prospective place within emerging Web-based media, as traditional print journalism adapts to new technological forms.

The exhibition was organized by the Nasher Museum, with guest curator Neil McWilliam, Walter H. Annenberg Professor of Art & Art History in Duke's Department of Art, Art History & Visual Studies. Anne Schroder, the museum's curator and academic program coordinator, served as coordinating curator for the exhibition.

Seven students assisted McWilliam in the organization of the exhibition: Duke graduate students Alexis Clark and Katherine de Vos Devine, Duke undergraduates Corina Apostol and Ruthie Chen, and graduate students Alison Hafera Cox, Kate Arpen and Mara West from the University of North Carolina, Chapel Hill.

The exhibition, its catalogue and related programming were generously supported by Duke University's Provost's Common Fund, the Sunny Rosenberg Endowment Fund, and the Sandra A. Urie and Katherine Urie Thorpe Endowment Fund. Additional in-kind support was provided by the Department of Art, Art History & Visual Studies, and The Chronicle.

RELATED PROGRAMMING

Opening event and talk with curator Neil McWilliam and author Chris Lamb, professor of communications, College of Charleston.

Roundtable discussion exploring the role of print media in fostering political debate in contemporary America with panelists Jay Hamilton (Duke), David Paletz (Duke), Robert Entman (George Washington) and Kevin Martin (FCC Chairman, 2005-2009).

Roundtable discussion on the state of political cartooning today with artist Kevin "KAL" Kallaugher, Ken Rogerson (Duke), Geoffrey D. Baym (University of North Carolina, Greensboro) and James Boyle (Duke).

First Thursday gallery talk with curator Neil McWilliam.

Talk entitled "Revolutions and Art" by cartoonist Peter Kuper, who also signed copies of his book.

Caricature Film Series, with titles including *This Film is Not Yet Rated* and *Shut up and Sing*, co-sponsored by Duke's Program in the Arts of the Moving Image and Duke University Libraries.

Free Family Day event.

TOP LEFT: Author Chris Lamb (left) with guest curator Neil McWilliam and coordinating curator Anne Schroder. Photo by Dr. J Caldwell.

TOP RIGHT: Photo by Dr. J Caldwell.

BOTTOM: Gallery photo by Peter Paul Geoffrion.



DISPLACEMENT: *The Three Gorges Dam & Contemporary Chinese Art*

March 25 - July 25, 2010 | *Nicholas Benjamin Duke Biddle Pavilion*

The Three Gorges Dam on the Yangzi River in China is the world's largest generator of hydro-electric power. When it was built, it displaced more than one million people and submerged more than 1,200 towns. The Nasher Museum presented *Displacement: The Three Gorges Dam and Contemporary Chinese Art*, in which four leading contemporary Chinese artists—Chen Qiulin, Yun-Fei Ji, Liu Xiaodong and Zhuang Hui—responded to the dam project with performance and new media art, traditional ink painting, realist oil painting and conceptual photography.

The exhibition was organized by the Smart Museum of Art, University of Chicago. The exhibition was curated by Wu Hung, Smart Museum Consulting Curator, Harrie A. Vanderstappen Distinguished Service Professor of Art History,

and Director of the Center for the Art of East Asia, University of Chicago, in consultation with Jessica Moss, Smart Museum Assistant Curator of Contemporary Art, and Stephanie Smith, Smart Museum Director of Collections and Exhibitions and Curator of Contemporary Art. The exhibition and related programs were supported by Dan Bo, the Elizabeth F. Cheney Foundation, the University of Chicago Women's Board, and the Center for East Asian Studies. The accompanying publication was made possible by a generous gift from Fred Eychaner and Tommy Yang Guo.

At the Nasher Museum, the exhibition was supported by the Mary Duke Biddle Foundation, Asian/Pacific Studies Institute, Duke University, Duke's Nicholas School of the Environment, the Research Triangle Foundation of North Carolina, Diane Evia-Lanevi and Ingemar Lanevi in honor of their daughter Sammy Lanevi, the North Carolina Chinese Business Association and The Chronicle.

RELATED PROGRAMMING

Exhibition opening event and curator conversation with Wu Hung, Smart Museum Consulting Curator, Harrie A. Vanderstappen Distinguished Service Professor of Art History, and Director of the Center for the Art of East Asia, University of Chicago.

Artist talk with Chinese artist Chen Qiulin, who produced four videos for the exhibition.

Displacement Roundtable on the Three Gorges Dam with Duke faculty members Guo-Juin Hong, Andrew W. Mellon Assistant Professor, Department of Asian and Middle Eastern Studies; Erika Weinthal, associate professor, NSOE, Environmental Policy; and Peter G. McCornick, director of water policy, Nicholas Institute.

Free Family Day Event with live entertainment, hands-on projects and gallery hunts.

Musical performance, "Sounds. Distant," created for Duke faculty member Hsiao-mei Ku, with violin by Jennifer Chang and guzheng by composer Mark Kuss.

Displacement Film Series, including *Rainclouds Over Wushan*, *Still Life* (Sanzia Haoren), *Bing Ai* and *Up the Yangtze*, co-sponsored by Duke's Program in the Arts of the Moving Image and Duke University Libraries.

Exclusive Brummer Society private gallery tour with Chinese artist Chen Qiulin.



MARK HEWITT: *Falling into Place*

February 11 – August 29, 2010 | *David A. Lamond Terrace*

The Nasher Museum invited internationally renowned Pittsboro-based potter Mark Hewitt to install 10 of his large ceramic pots on the museum's front lawn.

For nearly 30 years, Hewitt has drawn inspiration from Asian and West African ceramics, and the native North Carolina potting traditions of Seagrove and the Catawba River Valley. Hewitt digs the clay, mixes his own glazes and fires in a wood-burning kiln on his property. For this installation, the artist selected pots from his own

collection, four private collections and the Cameron Art Museum in Wilmington. The installation was conceived by Sarah Schroth, Nancy Hanks Senior Curator at the Nasher Museum.

Mark Hewitt: Falling into Place was supported by Marilyn M. Arthur. We also thank Lex and Ann Alexander, Lisa and Dudley Anderson, Brandon Holland, and Charlie Millard.

RELATED PROGRAMMING

Exhibition opening and reception, followed by a lecture by Mark Hewitt.

Meet the artist event on the Nasher Museum Café patio.



COLOR BALANCE: *Paintings by Felrath Hines and Alma Thomas*

March 25 - July 25, 2010 | *Brenda La Grange Johnson and Heather Johnson*
Sargent Pavilion

Color Balance was a groundbreaking exhibition that contextualized a recent gift of abstract paintings by Felrath Hines (given to three area university art museums) by juxtaposing them with works by contemporary abstractionist Alma Woodsey Thomas. Thomas' large, exuberant acrylics based in nature made a perfect contrast to Hines' quiet oils with subtle color shifts, smooth surfaces and precise edges that embody a purist approach. Sarah Schroth, Nancy Hanks Senior Curator, served as coordinating curator.

Hines (1913-1993) was a founding member of the important Spiral Group, the artist collective organized by Romare Bearden in New York in 1963 to explore the role of the African-American artist in the civil rights struggle. He met Martin Luther King, participated in the March on Washington and traveled to Fayette, Mississippi with Bearden and others to rally support for Charles Evers' mayoral campaign in 1970. Hines made a living as a paintings conservator; it was not until his retirement as Chief Conservator for the Hirshhorn

Museum and Sculpture Garden in 1984 that he was able to paint full time.

Thomas (1891-1978) was born in Columbus, Georgia in 1891. She was the first student to enter and graduate from Howard University's program of studio art in 1924. Her first one-woman show took place at the age of 68, and despite her belated start, she went on to have retrospectives at the Corcoran Gallery of Art and the National Museum of American Art; she was the first African-American woman to have a solo show at the Whitney Museum of American Art in New York.

The exhibition was a collaborative project that included 14 paintings and four drawings by Hines that were donated to three area museums: the Nasher Museum, the Ackland Art Museum at the University of North Carolina, Chapel Hill, and North Carolina Central University Art Museum. The exhibition opened at the Ackland Art Museum (January 16 - May 9, 2010) and finalized its tour at NCCU (September 26 - December 10, 2010). At the Nasher Museum, the exhibition was supported by Horst and Ruth Mary Meyer, Paula and Eugene Flood, and Nancy Palmer Wardropper.

RELATED PROGRAMMING

Supporting Members private gallery tour with Sarah Schroth, Nancy Hanks Senior Curator.

First Thursday conversation with Dorothy Fisher, wife of the late Felrath Hines, and Richard J. Powell, Duke's John Spencer Bassett Professor of Art and Art History.

Free Family Day event with live entertainment, hands-on projects and gallery hunts.

Free workshop for K-12 teachers.

TOP LEFT: Dorothy Fisher, wife of the late Felrath Hines (left), with Richard J. Powell, Duke's John Spencer Bassett Professor of Art and Art History, and Sarah Schroth, Nancy Hanks Senior Curator. Photo by Dr. J Caldwell.

TOP RIGHT: Visitors take in a work by contemporary abstractionist Alma Woodsey Thomas. Photo by Dr. J Caldwell.

BOTTOM: Gallery photo by Peter Paul Geoffrion.



TOP LEFT: Artist Burk Uzzle gives a gallery talk. Photo by Dr. J Caldwell.
 TOP RIGHT: Patricia Leighton (left), professor in Duke's Department of Art, Art History & Visual Studies, with Susan Greenberg Fisher, the Horace W. Goldsmith Associate Curator of Modern and Contemporary Art, Yale University Art Gallery. Photo by Dr. J Caldwell.
 BOTTOM: Wu Hung, Smart Museum Consulting Curator, University of Chicago, with Nasher Museum Director Kimerly Rorschach. Photo by Dr. J Caldwell.



TOP LEFT: Fred Wilson.
TOP RIGHT: Dave Hickey.
Photos by Dr. J Caldwell.

THE ANNUAL SEMANS LECTURE

THE BARBRA AND ANDREW ROTHSCHILD LECTURE

The Nasher Museum once again presented its two important funded lectures. New York-based artist Fred Wilson, who jolted the art world in 1992 with his intervention *Mining the Museum*, gave the Mary D.B.T. and James H. Semans Lecture on October 27, 2009. Art critic and cultural theorist Dave Hickey, dubbed the “bad boy of art criticism” by *Newsweek* magazine, presented the Barbra and Andrew Rothschild Lecture on January 14, 2010.

In his talk at the Nasher Museum, Wilson discussed his inspirations, recent work and role in the 2003 Venice Biennale. He talked about a variety of paintings from his childhood trips to museums and work that was then on view in the museums and galleries of New York. He told of uncovering slave tombstones under the floorboards of the historic St. Philip’s Church in Old Salem, N.C., as part of his project there.

Wilson creates contexts for the display of art and artifacts found in museum collections, along with wall labels, sound, lighting and non-traditional pairings of objects. With his now-legendary installation *Mining the Museum*, he transformed the Baltimore Historical Society’s collection to tell the history of slavery in America.

In 1991, Wilson created a work for the Whitney Museum of American Art entitled *Guarded View*, featuring headless mannequins in guard uniforms. The work represented the dichotomy of the museum guard, he said—how they are simultaneously on display and meant to be invisible. Wilson recounted a funny anecdote about his time at the Whitney: Just before *Guarded View*

opened to the public, he was asked by the Whitney’s education staff to give a tour of the exhibition. He agreed to give the tour, but sneakily donned a guard’s uniform. When the group arrived for the tour, no one noticed the uniformed Wilson standing before them, he said. “You put on this uniform and you disappear.”

Dave Hickey is a former New York gallery owner, a former editor of *Art in America* and author of *The Invisible Dragon* (2009) and *Air Guitar* (1997). In his talk, Hickey made connections to the museum’s exhibition *Big Shots: Andy Warhol Polaroids*. He charmed the audience with personal recollections of Warhol while he was a writer in New York. Once, Hickey said, Warhol gave him a Polaroid photograph of Hickey and his girlfriend; Hickey later sold it on the street to buy drugs.

“(Warhol) was like a hardworking, downtown gay art professional,” Hickey said. “You know, he wore chino pants with belts in the back, pull over T-shirts, went about his business. I never ever, except on film, saw him acting swish, unless he was making fun of somebody else. He was a professional and he was one of those people—like Susan Sontag—he was very serious and very step-by-step. He didn’t have a spontaneous bone in his body and so we always got along. Both Andy and Susan distrusted my glibness. You know what I mean cause I’m real fast and I’m real glib.”

The Annual Semans Lecture is made possible by the Mary D.B.T. Semans and James H. Semans Lecture Series Endowment Fund. The Barbra and Andrew Rothschild Lecture is made possible by Barbra and Andrew Rothschild.





VANGUARDS AND VISIONARIES

2009 Nasher Benefit Gala Honoring Mary D.B.T. Semans

The Nasher Museum hosted its annual benefit gala on November 14, 2009, to honor one of the museum's "guiding lights," Mary Duke Biddle Trent Semans.

Mary Semans, with her husband Dr. James H. Semans, has transformed the arts at Duke, in Durham and farther afield. Without her the arts at Duke and beyond would not be as vibrant exciting. Over generations she has tirelessly emphasized the importance of art as part of the essence of human experience, and the need for spaces that provide direct experiences with original works of art. As a trustee of Duke University, she was an advocate for an art museum on campus and worked closely with Raymond D. Nasher to establish the Nasher Museum of Art at Duke University. On campus and far beyond, Mary Semans has truly shown us what a passion for the arts and arts advocacy can achieve.

More than 600 friends of the Nasher Museum—from Duke, the Triangle and beyond—attended the gala to honor Mary Semans. Durham artist Max Rada Dada, dressed as Andy Warhol, roamed the party taking portraits of guests with a Polaroid camera. The event was generously supported by lead underwriter Glaxo SmithKline. Honorary co-chairs Blake Byrne, chairman of the Board of Advisors, Thomas S. Kenan III, Nancy A. Nasher and Joseph A. Rowand helped us promote the

event, and gala planning committee co-chairs Marilyn A. Arthur and A. Courtney Shives, Jr., both members of the Nasher Museum Friends Board, devoted many hours of planning and fundraising to the event.

In her speech at the gala, Mary Semans graciously acknowledged those with whom she worked side-by-side for decades in support of the Nasher Museum, and the former Duke University Museum of Art on East Campus. She especially acknowledged the late Raymond D. Nasher, founder of the Nasher Museum, for his vision and effort.

"There were not many people, administrative-trustee types, who understood what a cultural dimension an art museum would provide; but, from the time Ray Nasher was appointed trustee of Duke, the idea of a museum was with us. I want to say that from the moment Ray Nasher became a trustee of Duke, somehow I knew we would be friends—same interests, same passion for the arts. He always had a vision for great things—an art museum above all. And what a family! The purposefulness of his wife Patsy and their children are totally inspiring. Patsy Nasher was very much a part of all this. And just think of all that Nancy has meant to this enormous effort."

GALA PLANNING COMMITTEE

Honorary Co-Chairs

E. Blake Byrne T'57
Thomas S. Kenan III
Nancy A. Nasher L'79
Joseph A. Rowand

Co-Chairs

Marilyn A. Arthur WC'56
A. Courtney Shives, Jr. T'66

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Terry Chambliss
Diane Evia-Lanevi
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Ginger Jernigan
Suma Jones
Stefanie Kahn P'13
Linda McGill
June Michaux
Carol O'Brien

Peg Palmer
Francine Pilloff
Doren Pinnell T'74, P'92, P'08
Margie Satinsky
Betty Seddon
Angela O. Terry
Patrick Tighe
Nancy Palmer Wardropper
Sterly Wilder T'83
Whitney Wilkerson

UNIVERSITY PARTNERSHIPS:

Duke Faculty and Staff

Each year, the Nasher Museum can present just a fraction of works of art from the permanent collection in our galleries. Thanks to a four-year grant from the Andrew W. Mellon Foundation, more Duke professors and students than ever have special access to "study storage," collections not on public view, deep in the museum's basement. Members of the Duke community, in turn, offer wonderful insights into the collections and help the museum find new ways to study and present art. Everyone, including the visiting public, benefits.

This past year, the museum hosted more than 450 Duke students for study storage visits, an increase of 40 percent from the previous year. The schedule of visiting classes reflects the museum's interdisciplinary vision, including art history, but also Classical studies, English, history, Latin, religion and the writing program.

Carla M. Antonaccio, professor of archaeology in the Department of Classical Studies at Duke, taught a course in which study storage became the classroom. Duke graduate and undergraduate students worked with Antonaccio to produce an exhibition of objects from the museum and Duke's classical collections. The students co-organized the show, from selecting and cataloging objects to designing the floor plan and writing wall labels.

Anne Schroder, curator and academic program coordinator, hosted a series of coffee and lunch events for faculty, encouraging them to include Nasher Museum exhibitions in their syllabi, bring classes to tour exhibitions and advise students to attend relevant museum programs.

Schroder and other members of the museum staff collaborated with Neil McWilliam, the Walter H. Annenberg Professor of Art & Art History, to organize the exhibition *Lines of Attack: Conflicts in Caricature*. McWilliam engaged graduate students from Duke and UNC-Chapel Hill and advanced Duke undergraduates to conduct background research and write essays for the companion catalogue.

About 100 first-year medical and nursing students visited the galleries last year as part of a program co-sponsored

by Duke's School of Medicine and the Nasher Museum. The museum visits were part of a required course called "the practice course," focusing on doctor-patient relationships. The goal is for students to build their visual and communication skills and learn how to better understand their patients and themselves.

The Nasher Museum continued to train students interested in museum careers. Museum Director Kimerly Rorschach taught 18 students in the course "Museum Theory and Practice," and 16 students learned about museum careers through Art and Art History internships for course credit. Others became involved through the Nasher Student Advisory Board, focusing on events that brought together the Duke and Durham communities. Students also worked as gallery guides and volunteers. The Nasher Museum Café is a favorite place for students to gather, and exclusive parties drew hundreds of students.

The Trent A. and Susan L. Carmichael Summer Internship Award went to Corina Apostol, who worked on various exhibition and collection projects. The museum was pleased to award three exceptional Duke students grants to serve as interns for the summer of 2009, thanks to a generous grant from the Mary Duke Biddle Foundation. Two worked in major museums in metropolitan areas; the third worked with the curators at the Nasher Museum. Taylor Martyn, T'10, worked in the graphic design department of the Whitney Museum in New York. Margaret Morrison, T'10, worked with curator Sarah Cash at the Corcoran Gallery of Art in Washington, DC, on an upcoming John Singer Sargent exhibition. Anne Hart, now a senior and Visual Studies major, worked at the Nasher Museum on curatorial and exhibition projects. The foundation's support of this program provides a meaningful, real-world experience for these students, while making a contribution to the field by helping to develop young talent.

ACADEMIC CONNECTIONS BY THE NUMBERS

Number of Duke classes that visited *Picasso and the Allure of Language*: 35

Number of students who visited the museum's study storage center: 469

Most popular month for student tour groups: October 2009

Approximate number of first-year students at exclusive party on August 22, 2009: 1,100

Number at student party on October 15, 2009: 500

Number of students who worked or interned at the museum: 83

Number of student gallery guides: 25



Duke students visit study storage to study works of art that are not on public view. Photo by Lee Nisbet.



TOP LEFT: Visitors' portraits fill the windows of the community classroom on Family Day. Photo by Juline Chevalier.

TOP RIGHT: Paul Miller of Flow Circus entertains crowds at a Family Day event. Photo by Juline Chevalier.

BOTTOM: Schoolchildren take in a bronze and iron sculpture by Mimmo Paladino called *The Bread of History (Il Pane della Storia)*, on loan from the Raymond and Patsy Nasher Collection at the Nasher Sculpture Center, Dallas, Texas. Photo by Duke Photography.

CONNECTING WITH THE COMMUNITY:

Education Department

Scholars and schoolchildren alike had something to learn from the groundbreaking exhibition *Picasso and the Allure of Language*. The exhibition offered multiple ways for visitors to engage in Picasso's work, from poetry and Gertrude Stein to symbolism and storytelling in art. The name recognition of Picasso and the education department's thoughtfully constructed tours continued to establish the Nasher Museum as an important destination for K-12 schools. Nearly 8,400 people came from all over the region in what became another record-breaking year for the museum's school tour program. The exhibitions also appealed to many Spanish teachers, who took advantage of bilingual materials in the galleries.

Curator of education Juline Chevalier and Jessica Ruhle, associate curator of education, supplied a growing number of teachers with materials to enhance their field trips to the museum, including website and reading lists, lesson plans and resources before and after a museum visit and suggestions for ways to connect the museum experience with state curriculum standards. Nearly 200 school teachers came to five free workshops, during which they toured exhibitions, networked with peers and earned continuing education credit. For the third year, the Sarah P. Duke Gardens and the Nasher Museum co-hosted a Nature of Art and Art of Nature teacher workshop, where teachers explored the numerous interdisciplinary connections between visual art and natural science.

Six free Family Day events continued to be very popular, drawing more than 3,800 people. Visitors found something for all ages, including gallery talks and tours, entertainment by magicians, musicians and storytellers, and make-and-take crafts, like self-portraits, masks, printmaking and crowns. The American Dance Festival Community Day offered an afternoon of dance and discovery. After a children's matinee performance by Pilobolus at the Durham Performing Arts Center, visitors came to the Nasher Museum for hands-on creativity with the Scrap Exchange, roaming creatures from Paperhand Puppet Intervention, a dance and drumming workshop with the African American Dance Ensemble and a "hooping" demonstration.

The bus scholarship program, in its fourth year, provided free transportation to 2,115 children from 19 Durham Public Schools. Nine of the bus scholarship recipients visited the museum several times throughout the school year.

For the first time, the education department trained 26 people for new paid gallery guide positions. These tour leaders guided 586 tours through the galleries for a total of 12,744 people of all ages.

Another 60 volunteers helped out during *Picasso and the Allure of Language* and truly enhanced the visitor experience, distributing audio guides and helping first-time visitors have a great visit.

EDUCATION DEPARTMENT BY THE NUMBERS

Number of Family Day Events: 6

Visitors during Family Day Events: 3,824

Number of teachers at 5 workshops: 191

Number of schoolchildren who visited for guided and self-guided tours: 8,394

Number of Duke students at 4 student events: 2,015

Number of tours for all audiences: 586

Visitors served on those tours: 12,744



ACQUISITIONS TO THE COLLECTION

PAINTINGS

Thomas Hart Benton

Born 1889 in Neosho, MO; died 1975

Cave Spring, 1963

Tempera on panel

11 1/2 x 15 inches

Bequest of Louise and Alvin Myerberg, 2010.3.2

Landscape, 1940

Oil on canvas

9 1/2 x 12 inches

Bequest of Louise and Alvin Myerberg, 2010.3.3

Jake Berthot

Born 1939 in Niagara Falls, NY;

lives and works in upstate New York

Double Bar White, 1977-78

Oil on canvas

74 x 52 inches

Gift of the Tom and Charlotte Newby

Collection, 2009.13.1

Giorgio de Chirico

Born 1888 in Volos, Greece; died 1978

The Politician, 1971

Oil on canvas

11 3/4 x 9 1/2 inches

Bequest of Louise and Alvin Myerberg, 2010.3.7

William Etty

British, 1787-1849

Bathers, n.d.

Oil on board

15 1/2 x 11 1/2 inches

Bequest of the Joseph F. McCrindle Collection, 2009.15.1

Felrath Hines

Born 1913 in Indianapolis, IL; died 1993

Yellow on Yellow, ca. 1968

Oil on canvas

42 x 37 inches

Gift of Dorothy Fisher, wife of the artist,

2009.9.1

Three Grays with Green Circle, 1975

Oil on canvas

43 1/2 x 43 1/2 inches

Gift of Dorothy Fisher, wife of the artist,

2009.9.2

Kellylike, 1984

Oil on linen

50 x 56 inches

Gift of Dorothy Fisher, wife of the artist,

2009.9.3

Fernand Léger

Born 1881 in Argentan, France; died 1955

Paysage a l'oiseau, 1952

Oil on canvas

25 3/4 x 36 1/4 inches

Bequest of Louise and Alvin Myerberg, 2010.3.9

Joan Snyder

Born 1940 in Highland Park, NJ; lives and

works in Brooklyn and Woodstock, NY

This Ancient Tree, 1988

Oil, acrylic, papier mâché, and cloth on linen

62 x 84 inches

Gift of the Tom and Charlotte Newby

Collection, 2009.13.2

Unknown artist from Brittany (Rennes?), France

Christ and the Two Thieves, 1430-40

Miniature from a book of hours

Tempera, burnished gold, and ink on vellum

6 5/8 x 4 3/4 inches

Nasher Museum of Art at Duke University

Fund for Acquisitions with additional funds

provided by the bequest of Viola Mitchell

Fearnside, by exchange, 2010.1.1

WORKS ON PAPER

Thomas Hart Benton

Born 1889 in Neosho, MO; died 1975

First Crop, 1944

Gouache on paper

21 x 29 3/4 inches

Bequest of Louise and Alvin Myerberg, 2010.3.1

Charles E. Burchfield

Born 1893 in Ashtabula Harbor, OH; died 1967

October Sunlight, 1949

Watercolor on paper

44 x 19 inches

Bequest of Louise and Alvin Myerberg, 2010.3.4

Row of Maples, 1916

Watercolor on paper

19 1/2 x 13 1/2 inches

Bequest of Louise and Alvin Myerberg, 2010.3.5

Hans Hofmann

Born 1880 in Weissenburg, Bavaria; died 1966

Untitled, 1942

Watercolor

14 x 17 inches

Bequest of Louise and Alvin Myerberg, 2010.3.8

Reginald Marsh

Born 1898 in Paris; died 1954

Dali's Dream of Venus, 1939

Watercolor on paper

26 1/2 x 39 1/2 inches

Bequest of Louise and Alvin Myerberg,

2010.3.12

Edward Potthast

Born 1857 in Cincinnati, OH; died 1927

Beach Scene, ca. 1910-1920

Crayon on Bristol paper

11 x 15 inches

Bequest of Louise and Alvin Myerberg,

2010.3.13

Andrew Wyeth

Born 1917 in Chadds Ford, PA; died 2009

V.F.W., 1964

Watercolor and drybrush on paper

26 1/4 x 20 inches

Bequest of Louise and Alvin Myerberg,

2010.3.14

SCULPTURE

Sir Anthony Caro

Born 1924 in New Malden, UK

Table Piece Y58 Secret Step, 1985

Bronze

21 1/2 x 32 x 20 inches

Bequest of Louise and Alvin Myerberg, 2010.3.6

William Cordova

Born 1971 in Lima, Peru; lives and works in

Miami and New York

Greatest Hits (para Micaela Bastidas, Tom

Wilson y Anna Mae Aquash), 2008

Column of 3,000 reclaimed vinyl records,

Peruvian gourds, VHS tape, cigar, pennies,

candle, record covers, and wooden base
156 x 72 inches
Gift of Marjorie and Michael Levine, T '84,
2009.6.1

Jacques Lipchitz

Born 1891 in Druskeniki, Lithuania; died 1973
Study for our Tree of Life, 1962
Bronze
15 ½ x 7 ½ x 7 inches
Bequest of Louise and Alvin Myerberg,
2010.3.11

Christian Marclay

Born 1955 in San Rafael, CA; lives and
works in London and New York
Breathless III
2000
Altered wooden recorder flute
11 3/8 inches
Nasher Museum of Art at Duke University
Fund for Acquisitions, 2009.8.1

Secret
1988
Metal disc and padlock
7 inches diameter
Edition 5 of 5
Nasher Museum of Art at Duke University
Fund for Acquisitions, 2009.8.2

Dario Robleto

Born 1972 in San Antonio, TX; lives and works
in Houston
*A Phantom Attempts To Sing As She Once Did
On Earth*, 2004
Carved de-carbonized bone dust, dehydrated
bone calcium, ground amino acids, reel to
reel audio loop of a female ghost humming
a lullaby made from an E.V.P. recording
(Electronic Voice Phenomena: voices and
sounds from the past, detected through
magnetic audiotape) recorded at a Civil War
reenactment at Gettysburg, melted bullet lead,
rust, velvet, mahogany, fir, water extendable
resin, typeset
11 x 2 x 11 inches
Gift of Blake Byrne, T'57, 2009.12.1

Marc Swanson

Born 1969 in New Britain, CT; lives and works
in Brooklyn, NY
Untitled (Crystal Antler), 2009
Cast urethane antler, crystals, adhesive
8 x 6 x 3½ inches.
Gift of Peter Norton Family, 2009.14.1

NEW/MIXED MEDIA

Christian Marclay

Born 1955 in San Rafael, CA; lives and
works in London and New York
Telephones, 1995
DVD
Running time 7:30 minutes
Edition of 250
Gift of Christian Marclay and Paula Cooper,
2009.7.1

Record Players, 1982
DVD
Running time 5:00 minutes
Unlimited edition
Gift of Christian Marclay and Paula Cooper,
2009.7.2

Ghost (I Don't Live Today), 1985
DVD
Running time 5:00 minutes
Unlimited edition
Gift of Christian Marclay and Paula Cooper,
2009.7.3

Alice Wagner

Born 1974 in Lima, Peru;
lives and works in Lima
Serie Percusión (Percussion Series), 2009
Color thread, wax on 5 canvas panels
12 5/8 x 12 5/8 inches each
Nasher Museum of Art at Duke University
Fund for Acquisitions, 2009.16.1-5

MULTIPLES

Roy Lichtenstein

Born 1923 in New York, NY; died 1997
Water Lilies (Pink Flower), 1992
Enamel on processed and swirled stainless
steel with painted wood frame
43 ½ x 3 ½ inches
Bequest of Louise and Alvin Myerberg,
2010.3.10

PHOTOGRAPHY

Carolee Schneemann

Born 1939 in Fox Chase, PA
Schlaget Auf, 1970
Photographs, collage, and mixed media;
photographs by Hermann Kissling
32 x 19 3/8 inches
Gift of Kristine Stiles, 2009.11.1

Schlaget Auf, 1970
Photographs, collage, and mixed media;
photographs by Hermann Kissling
41 x 19 3/8 inches
Gift of Kristine Stiles, 2009.11.2

Schlaget Auf, 1970
Photographs, collage, and mixed media;
photographs by Hermann Kissling
29 ¾ x 19 3/8 inches
Gift of Kristine Stiles, 2009.11.3

Schlaget Auf, 1970
Photographs, collage, and mixed media;
photographs by Hermann Kissling
41 3/8 x 19 3/8 inches
Gift of Kristine Stiles, 2009.11.4

Xaviera Simmons

Born 1974 in New York, NY;
lives and works in Brooklyn, NY
Session One: Around the Y, from the project
Thundersnow Road, North Carolina, 2010
Color photograph
40 x 50 inches
Edition 1 of 3
Nasher Museum of Art at Duke University
Fund for Acquisitions, 2010.6.1

Session Three: Player, from the project
Thundersnow Road, North Carolina, 2010
Color photograph
40 x 50 inches
Edition 1 of 3
Nasher Museum of Art at Duke University
Fund for Acquisitions, 2010.6.2

Session Four: Thundersnow Road, from the
project *Thundersnow Road*, North Carolina,
2010
Color photograph
40 x 50 inches
Edition 1 of 3
Nasher Museum of Art at Duke University
Fund for Acquisitions, 2010.6.3

Session Six: Kitty Hawk, from the project
Thundersnow Road, North Carolina, 2010
Color photograph
40 x 50 inches
Edition 1 of 3
Nasher Museum of Art at Duke University
Fund for Acquisitions, 2010.6.4

Jeff Whetstone

Born 1968 in Chattanooga, TN;
lives and works in Durham, NC
Johnny, 2007
C-Print
40 x 50 inches
Edition 2 of 5
Nasher Museum of Art at Duke University
Fund for Acquisitions, 2010.4.1

TEXTILES

Upper Amazon, Brazil or Ecuador
Ceremonial Coat, ca. 1900
Fabric coat decorated with bird feathers
of undetermined bird type
Gift of Professor Lawrence Richardson, Jr.,
2010.2.1

CERAMICS

Ben Owen III

Born 1968 in Seagrove, NC
1 large Chinese form white vase
1 tobacco spit sugar bowl
1 small Chinese form white vase
1 tobacco spit creamer
1 frog skin bowl
2 frog skin tumblers
1 orange bean pot with top
2 yellow plates
2 candlesticks
1 yellow cup
2 frog skin punch cups
Gift of Ruth Julian, 2009.10.1-15

LOANS FROM THE COLLECTION

American Artists from the Russian Empire.

Fred Jones Jr. Museum: October 4, 2008-
January 4, 2009, State Russian Museum:
February 19 - June 1, 2009, State Tretyakov
Gallery: June 15 - September 13, 2009, San
Diego Museum of Art: October 22, 2009-
January 17, 2010.

David Davidovich Burliuk

Born 1882 in Kharkiv, Ukraine; died 1967
*Shame to All but the Dead (Or,
Unemployedville)*, 1933
Oil on canvas
66 x 144 inches
Nasher Museum of Art at Duke University,
1996.20.1

ACQUISITIONS TO THE COLLECTION (cont'd)

Winslow Homer's *Empire State: Houghton Farm and Beyond*. Syracuse University Art Galleries, Syracuse University: August 18 - October 11, 2009.

Winslow Homer

Born 1836 in Boston, MA; died 1910
Two Children in a Field, 1878
Graphite and watercolor on paper
15 x 19 x 1 inches
Nasher Museum of Art at Duke University,
Bequest of Nancy Hanks, 1983.10.77

Art of Sky, Art of Earth: Maya Cosmic Imagery. Museum of Anthropology at Wake Forest University: September 24, 2009 - August 27, 2010.

Ax Head Scraper Flint

Maya culture, Mexico, period unknown.
4 x 2 inches
Paul and Virginia Clifford Collection, 1973.1.90

Modeled-carved Vase

Maya culture, Guatemala, Terminal Classic Period, A.D. 800-925
6 1/4 x 3 1/2 x 15 1/8 inches
Paul and Virginia Clifford Collection, 1973.1.122

Jade Earspool

Maya culture, Guatemala, period unknown
1 7/8 inches diameter
Paul and Virginia Clifford Collection, 1973.1.126

Powahtuun Head

Maya culture, Guatemala, Pre-Classic, ca. 500 B.C.E.
5 3/4 x 5 inches
Gift of Mr. and Mrs. Ray A. Biagiotti, 1978.37.22

Toad Effigy Vessel

Maya culture, Usulután, W. El Salvador, Late Formative, 500 B.C.E. - 100 A.D.
4 1/2 x 5 5/8 inches
Gift of Mr. Gerard J. Perry, 1979.91.6

Rabbit Ocarina

Maya culture, Central America, region unknown, period unknown, blackware
6 1/4 x 3 inches
Gift of I.L. Lopata and E.E. Lopata, 1980.46.3

Flint Knife Blade

Maya culture, Central America, region unknown, Pre-Classic, ca. 1100-500 B.C.E.
4 x 7 1/2 inches
Gift of Mr. O. Alan Jared, 1980.115.4f

Ballplayer Figurine Ocarina

Maya culture, Guatemala and Mexico, Late Classic Period, A.D. 550-850
6 1/2 x 3 1/2 inches
Gift of Mr. O. Alan Jared, 1980.115.5

King figurine ceramic whistle

Maya culture, Mexico, period unknown
6 3/4 x 3 inches
Gift of Mr. and Mrs. Ron Miller,
1981.79.8

Tlaloc plumbate vase with deity

Maya culture, Guatemala, Terminal Classic Period, A.D. 800-925
4 1/4 x 15 1/4 inches
Gift of Mr. Robert Power, 1981.80.10

Dog Flint

Maya culture, Central America, region unknown, Late Classic, A.D. 600-800
2 1/4 x 2 inches
Gift of Mr. and Mrs. Fred E. Perry,
1982.44.18

Jade Mosaic Piece

Maya culture, Guatemala, period unknown
2 7/8 x 7/8 inches
Gift of Dr. Robert Walzer, 1983.25.3

King Mosaic Jade

Maya culture, Guatemala or Belize, Early Classic Period, A.D. 250-550
2 7/8 x 1 inches
Gift of Mr. Walter Kelly, 1992.1

Illustration Bitter & Sweet: Randy Bolton, Michael Krueger, Leonid Tishkov, Marja Ruta. Ruffin Gallery, University of Virginia: October 30 - December 6, 2009.

Leonid Tishkov

Born 1953 in Russia; lives and works in Moscow
Soldier, defending a Dabloid, 1990
Pencil and watercolor on paper
19 x 14 inches
Nasher Museum of Art at Duke University,
1993.8.1

Little Girl with Dabloid, 1990
Pencil and watercolor on paper
19 x 14 inches
Nasher Museum of Art at Duke University,
1993.8.3

They took their Dabloid Away, 1990
Pencil and watercolor on paper
19 x 14 inches
Nasher Museum of Art at Duke University,
1993.8.4

A Dabloid in the Women's Baths, 1990
Pencil and watercolor on paper
19 x 14 inches
Nasher Museum of Art at Duke University,
1993.8.5

L.I.T. Looks in a Microscope, 1989
India ink on paper
29 1/2 x 39 3/8 inches
Nasher Museum of Art at Duke University,
1993.8.7

Living in a Trunk also wants a little love, 1989
India ink on paper
29 1/2 x 39 3/8 inches
Nasher Museum of Art at Duke University,
1993.8.8

Anatomical Map of Russia, 1997
Lithographs
26 1/4 x 19 3/4 inches each
Nasher Museum of Art at Duke University,
1997.23.1 A - H

Collection: MOCA's First Thirty Years. The Museum of Contemporary Art, Los Angeles: November 15, 2009 - July 12, 2010.

Marlene Dumas

Born 1953 in Cape Town;
lives and works in Amsterdam
The Woman of Algiers, 2001
Oil on canvas
79 x 39 1/2 inches
Partial and promised gift of Blake Byrne, T'57,
2006.6.1

United States Department of State, Art in Embassies Program (AIEP). U.S. Embassy in Madrid, Ambassador's Residence: December 2009 - December 2012.

Alicia Creus

Born 1939 in La Plata, Argentina
The Princess and her Keeper, 1995-1996
Mixed media collage; fabric, lace, artificial flowers, embroidery floss, glass beads, oil paint on linen
65 1/4 x 67 inches
Nasher Museum of Art at Duke University,
1998.10.1

Color Balance: Paintings by Felrath Hines.

Ackland Art Museum, The University of North Carolina at Chapel Hill: January 16 - May 9, 2010. North Carolina Central University Art Museum: September 26, 2010 - December 10, 2010.

Felrath Hines

Born 1913 in Indianapolis, IL; died 1993
Three Grays with Green Circle, 1975
Oil on canvas
40 3/4 x 40 1/2 x 1 3/4 inches
Gift of Dorothy Fisher, wife of the artist,
2009.9.2

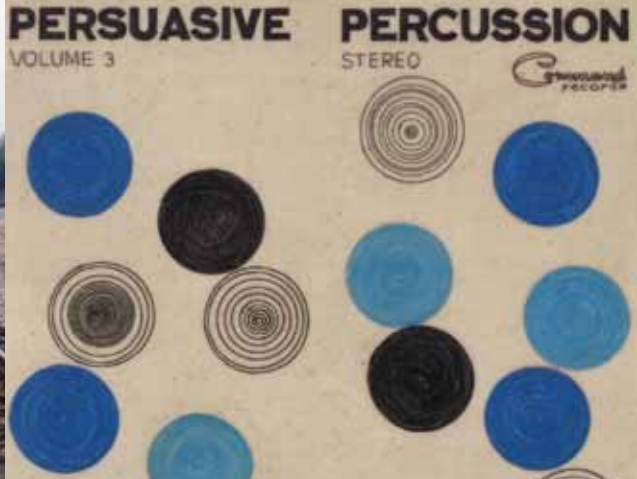
Yellow on Yellow, ca. 1968
Oil on canvas
40 3/4 x 34 3/4 inches
Gift of Dorothy Fisher, wife of the artist,
2009.9.1

Kellylike, 1984
Oil on linen
48 1/2 x 54 1/2 inches
Gift of Dorothy Fisher, wife of the artist,
2009.9.3

Sean Landers: 1991 - 1994, Improbable History. Contemporary Art Museum, St. Louis: January 22 - April 4, 2010.

Sean Landers

Born 1962 in Palmer, MA;
lives and works in New York
Self-Something, 1994
Oil on linen
108 x 168 inches
Nasher Museum of Art at Duke University,
2001.29



Permanent Collection Display

North Carolina Museum of Art: March 1, 2010 – February 28, 2011.

Attributed to Daniel Seghers

Flemish, 1590 – 1661

Simon de Vos

Flemish, 1603 – 1676

A Garland of Flowers with the Torment of Christ, ca. 1643

Oil on canvas

51 1/2 x 42 inches

Nasher Museum of Art at Duke University,
Given in honor of Marilyn M. Segal by her
children, 1998.22.8

Conservation made possible by the Mary Duke
Biddle Foundation, the Teasley Family Classical
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of Classical Studies at Duke University, and
the John O. and Jeanne Miles Blackburn
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Bamana (Mali), Koutiala Region

Helmet Mask, Kono society, 20th century

Wood with heavy black encrustation

47 x 12.5 x 6 inch

Gift of Mr. and Mrs. Allen Lundy, 1980.54.1

Conservation made possible by the Mary Duke
Biddle Foundation.

CREDITS: Page 26, TOP LEFT: Felrath Hines,
Kellylike, 1984. Oil on linen, 50 x 56 inches. Gift
of Dorothy Fisher, wife of the artist, 2009.9.3.
TOP RIGHT: Christian Marclay, *Secret*, 1988.
Metal disc and padlock, 7 inches diameter. Edition
5 of 5. Nasher Museum of Art at Duke University
Fund for Acquisitions, 2009.8.2. Page 29, TOP LEFT:
Xaviera Simmons, *Session One: Around the Y*, from
the project Thundersnow Road, North Carolina, 2010.
Color photograph, 40 x 50 inches. Edition 1 of 3.
Nasher Museum of Art at Duke University Fund for
Acquisitions, 2010.6.1. TOP RIGHT: Alice Wagner,
Serie Percusión (Percussion Series), 2009. Color
thread, wax on 5 canvas panels, 12 5/8 x 12 5/8
inches each. Nasher Museum of Art at Duke University
Fund for Acquisitions, 2009.16.1-5. BOTTOM: Charles
E. Burchfield, *Row of Maples*, 1916. Watercolor on
paper, 19 1/2 x 13 1/2 inches. Bequest of Louise and
Alvin Myerberg, 2010.3.5.

Conservation to the Permanent Collection

Red-figure Lekythos, Attic, ca. 480 BCE

11.22 inches

Anonymous Gift, 2006.1.109

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Etruscan Bronze Mirror, 4th century BCE

10 1/16 x 5 1/2 inches

Anonymous Gift, 2006.1.191

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Bronze Strigil, Greek, 5th c. BCE

2 11/16 inches

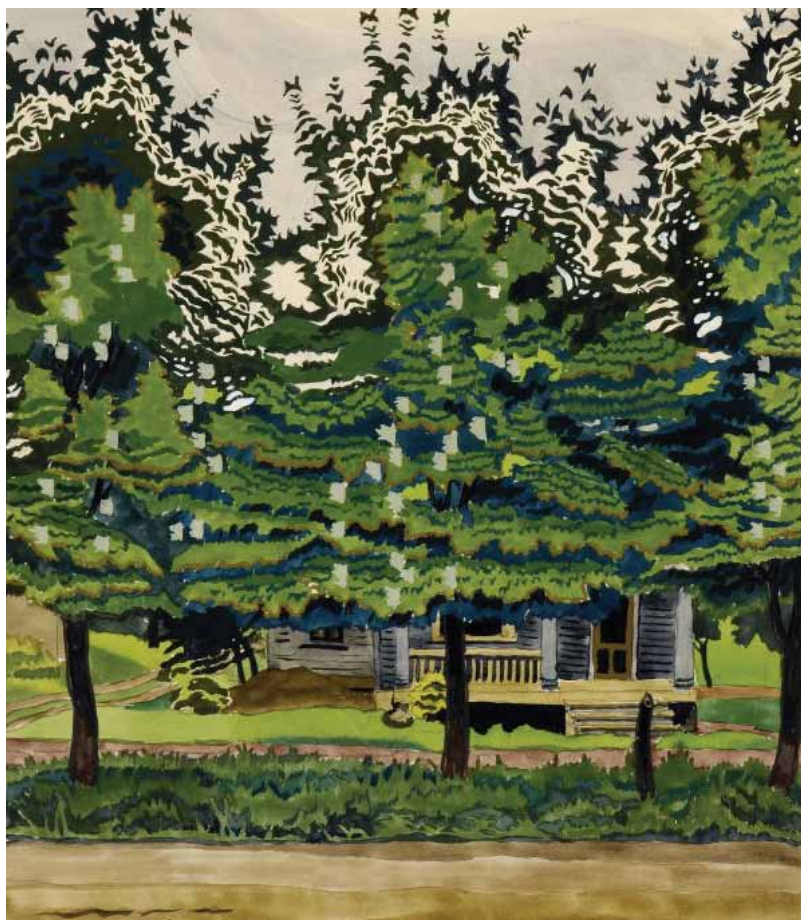
Anonymous Gift, 2006.1.204

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of Classical Studies at Duke University, and
the John O. and Jeanne Miles Blackburn
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Attic Red-figure Calyx Krater, ca. 450 BCE

Attributed to the painter Polygnotos (active
450–425 BCE)

Gift of Dr. and Mrs. James H. Semans; the
Thomas and Virginia B. Semans Teaching
Collection, Duke Classical Collection, DCC
1964.27



STATEMENT OF OPERATIONS, FY 2009-2010

REVENUE

EARNED

Admission	\$354,912
Rental	
Facility	94,157
Exhibition	123,197
Food service and catered events	13,226
Royalties from Duke University Press	2,284
Catalogue sales to Nasher Store	464
Sub-total	\$588,240

CONTRIBUTED

Annual university allocation	\$2,006,347
Endowment income	221,653
Other university support	351,876
Annual fund	491,983
Membership	241,316
Program support	272,492
Grants	
Government	—
Foundations	508,250
Corporate	25,575
Transferred in from prior year	339,621
Sub-total	\$5,122,353
Estate bequests	26,282
Total Revenue	\$5,148,635

EXPENSES

Salaries and wages	\$2,056,273
Exhibitions and publications	849,950
Education programs	87,718
Public relations and marketing	71,477
Development, Membership, Events	244,546
Operations and maintenance	380,333
Conservation	14,966
Security	140,699
Acquisitions	77,688
Nasher Store	23,573
Transferred out for future programming	1,201,412
Total Expense	\$5,148,635

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The Nasher Museum makes every attempt to ensure the accuracy of its list of supporters. If you discover an error, please let us know by contacting our development office at 919-668-3527 or kristen.greenaway@duke.edu. Please accept our sincerest apologies for any inaccuracies or omissions.

PLAN YOUR GIFT TO THE NASHER MUSEUM

Art Inspires.

Share the Inspiration.

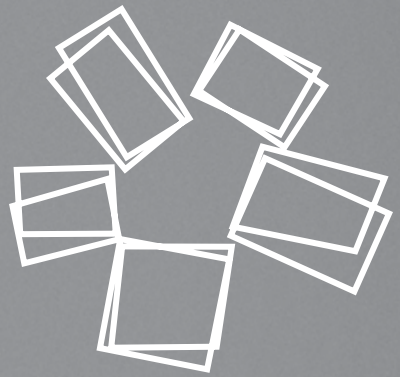
With a planned gift to the Nasher Museum of Art at Duke University, you can ensure the inspiration of future generations by making a gift that will provide for the continued collection, preservation, research and exhibition of art of the ages.

Just as art is created from different mediums, so are planned gifts:

- **Life income gifts** can provide you and/or your loved ones with an income for the duration of your lives or for a specific number of years.
- **Charitable lead trusts** can be used to transfer assets to a loved one with a significantly reduced tax liability.
- **Real estate, tangible property, and securities** can be turned into gifts with immediate tax benefits.
- **Bequests, retirement accounts, and other testamentary gift plans** can allow you to make a more substantial gift than you imagined possible.

If you plan an estate or life income gift to benefit the Nasher Museum, you are added to the rolls of the Heritage Society at Duke University, which honors alumni and friends who have included the Nasher Museum and/or Duke in their estate plans or have made some other type of planned gift.

For information about the variety of options for making a gift that best fits both your personal needs and the museum's needs, please contact Kristen Greenaway, Director of Development and External Relations at 919-668-3527 or kristen.greenaway@duke.edu. All inquiries are confidential and without obligation.



Mission Statement

The Nasher Museum of Art at Duke University fosters the understanding and appreciation of the visual arts by providing direct experiences with original works of art supported by a range of exhibitions, programs and publications for the university and the broader community. The museum draws on the intellectual resources of a great research university and serves as a laboratory of the arts dedicated to multidisciplinary approaches to learning. These strategies make the Nasher Museum a unique cornerstone of the arts for Duke University, Durham and the Triangle community, the State of North Carolina and the greater Southeast region.

NASHER MUSEUM OF ART AT DUKE UNIVERSITY

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919-684-5135 www.nasher.duke.edu

COVER: Gallery guide Christie Mitchell engages school children in front of Pablo Picasso's *Dog and Cock*, part of the exhibition *Picasso and the Allure of Language*. Photo by Duke University Photography.